QUARTERLY REVIEW OF FILM STUDIES AUTHOR/TITLE/REVIEWER INDEX FOR VOLUME 6, 1981

No. 1 (Winter): 1-122 No. 2 (Spring): 123-240 No. 3 (Summer): 241-346 No. 4 (Fall): 347-000

Actional Nameability and Filmic Narrativity: From Inner Speech to Identification, 265 Alfred Hitchcock's UNDER CAPRICORN: Montage Entranced by Mise-en-Scene, 365 Altman, Rick, 123

American Film Now: The People, the Power, the Money, the Movies, 211 Anderege, Michael A., 205 Andrew, Dudley, 81 Anthony Mann, 205 Aumont, Jacques, 391 Auteurism, American Style, 205 Avoidance of Criticism, The, 295 Awake in the Dark: An Anthology of American Film

Criticism, 1915 to the Present, 425

BROKEN BLOSSOMS: The Art and Eros of a Perverse Text, 81
Basinger, Jeanine, 205
Battleship Potemkin, The, 391
Before My Eyes, 425
Belton, John, 365
Biro, Yvette, 313
Birth of WAY DOWN EAST, The, 103
Blum, Richard A., 279
Bock, Audie, 181
Bowser, Eileen, 1
British Factual Film of the 1930s, The, 327
Brownen, Nick, 67, 437
Brownlow, Keyin, 201

Carringer, Robert. 305
Carroll, Noel, 413
Casey, Edward S., 241
Cinema Must Answer to Hungarians, The, 313
Cinema of Ernst Lubitsch, The, 305
Cinema of Loneliness, A: Penn, Kubrick, Coppola, Scorsese, Altman, 229
Clarens, Carlos, 331
Cohen, Robert. 181
Crawford, Lawrence, 265
Crime Marches On, 331
Crime Movies: An Illustrated History, 331
Critique of Film Theory, A, 295
Cunningham, Stuart, 347

Burch, Noel, 181

D. W. Griffith and the Possibilities of "Enoch Arden," 27 D. W. Griffith Directs the Great War: The Making of HEARTS OF THE WORLD, 45

Dardis, Tom, 413 Denby, David, 425 Deutelbaum, Marshall, 27 Dick, Bernard F., 205 Disunited States of America, 217 Douglas Sirk, 205 Durgnat on Bunuel: With Lucidity and Grace, 419 Durgnat, Raymond, 419

Edmonds, Robert, 279 Eisenstein, 391 Ernst Lubitsch: A Research and Reference Guide, 305

Fall TO Grace, 413 Fernandez, Dominique, 391 Field, Syd, 279 Filmed Dances of Fred Astaire, The, 133 Films and the Second World War, 337 Filmscript, The: A Writer's Guide, 279 Fyne, Robert, 223

Giustini, Rolando, 279 Goodwin, James, 391 Griffith's Family Discourse: Griffith and Freud, 67 Gunning, Tom, 11 Guts & Glory: Great American War Movies, 337

Henderson, Brian, 295
History Must Answer to Man: The Contemporary
Hungarian Cinema, 313
History of the British Film 1929-39: Documentary
and Educational Films of the 1930s, 327
History of the British Film 1929-39: Films of Comment and Persuasion of the 1930s, 327
Hollywood Goes to War: Films and American
Society 1939-1952, 223
Hollywood Goes to War: Films and American
Society 1939-1952, 337
Hollywood/Tne Pioneers, 201
Hollywood/Tne Pioneers, 201
Houston, Beverle, 301

I Hear America Typing: A Survey of Scriptwriting Manuals, 279

Japanese Film Directors, 181

Kael, Pauline, 425
Kaplan, E. Ann, 305
Kauffmann, Stanley, 425
Kawin, Bruce, 385
Keaton: The Man Who Wouldn't Lie Down, 413
Kinder, Marsha, 301
Kolker, Robert Philip, 229
Kovacs, Stephen, 313

La revolution figuree: film, histoire, politique, 391
LaValley, Albert J., 229
Lagny, Michele, 391
Lee, Robert, 279
Leff, Leonard J., 279
Leff, Leonard J., 279
Lennig, Arthur, 103
Lesser, Stephen O., 211
Leyda, Jay, 201
Loneliness: The Search for a Center in Recent American Film, 229
Low, Rachel, 327
Lubitsch Reconsidered, 305
Luis Bunuel, 419

Sabath, Barry, 305
Sadoul, Georges, 3
Screenplay: The F
279
Script Models: A H
279
Script Models: A H
279
Script Models: A H
279
Script Models: Criptic Self and Cinema:
301
Self-Realized Critic Seydor, Paul, 217
Shadoian, Jack, 33
Shindler, Colin, 22

Maloney, Martin, 279
Mancini, Elaine, 117
Manvell, Roger, 337
Marshall, Herbert, 391
Mast, Gerald, 385
Master Interviewer, A, 201
McConnell, Frank, 217
Mellen, Joan, 419
Memorability of the Filmic Image, The, 241
Merritt, Russell, 45
Miklos Jancso, 313
Misiorowski, Robert, 279
Monaco, James, 211
Montage Eisenstein, 391
Mueller, John, 133

Naficy, Hamid, 155 Naremore, James, 91 Nash, Constance, 279 Nemeskurty, Istvan, 313 Notes on Current Griffith Research, 115

Oakey, Virginia, 279 Octobre, coninuite photogrammatique integrale, 391 Octobre, decoupage integral, 391

Panorama du cinema hongrois, 313 Peckinpah: The Western Films, 217 Petrie, Graham, 313 Plusieurs Eisensteins: Recent Criticism, 391 Poague, Leland A., 305 Profits of Nostalgia, The, 211

Renov, Michael, 337 Romance of American Film Criticism, The, 425 Root, Wells, 279 Ropars-Wuilleumier, Marie-Claire, 391 Rothman, William, 295 Rubenstein, Paul Max, 279

ИI

Sadoul, Georges, 313
Screenplay: The Foundations of Screenwriting, 279
Script Models: A Handbook for the Media Writer, 279
Self and Cinema: A Transformalist Perspective, 301
Self-Realized Critic, The, 301
Seydor, Paul, 217
Shadoian, Jack, 331
Shindler, Colin, 223
Shindler, Colin, 337
Short History of a Short History of the Movies, A, 385
Siska, William C., 425
Social and Cinematic History, A, 223
Sorlin, Pierre, 391

Stern, Michael, 205

Suid, Lawrence H., 337

Television, 279

THE LONELY VILLA and Griffith's Paradigmatic Style, 123
TRUE HEART SUSIE and the Art of Lillian Gish, 91
Television Writing: From Concept to Contract, 279
The "Force-Field" of Melodrama, 347
The Screenwriter's Handbook: What to Write, How to Write It, Where to Sell It, 279
Theoretical Changes, 437
To the Distant Observer: Form and Meaning in the Japanese Cinema, 181
Toward a Theory of Japanese Narrative, 181
"Truthful Witness": An Interview with Albert Maysles, 155

Weaving a Narrative: Style and Economic Background in Griffith's Biograph Films, 11 When the Lights Go Down, 425 Whitehall, Richard, 327 William Wyler, 205 Williams, Linda, 301 Word and Image: History of the Hungarian Cinema, 313 World War II Films: Three Books in Review, 337 Writing for the Media, 279 Writing for the Media, 279

